



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

IN MEMORIAM
GEORGE ARNOLD HEARN
A TRUSTEE OF
THE METROPOLITAN MUSEUM OF ART
1903—1913

GEORGE ARNOLD HEARN died at his home, in the City of New York, on December 1, 1913, in the 78th year of his age. He was elected to the Board of Trustees in 1903, and during his more than ten years of service acted continuously as a member of its Committee on Painting and of its Auditing Committee, of which he was for many years Chairman.

Mr. Hearn was a benefactor of the Museum in fact before his election as Trustee, and he became a Benefactor by title in 1905 as the result of his important gifts. Since then his gifts have been continuous until now the three galleries which properly bear his name contain no less than one hundred and thirty paintings, of which he gave directly ninety-nine and advised the purchase of thirty-one with the income of permanent funds contributed by him.

He will always be remembered in the Museum as a sponsor for contemporaneous American Art. Although his earlier contributions were chiefly paintings of the English and other foreign schools, his later gifts, from 1906 on, were almost exclusively by American artists. The largest number by any single artist is four, and the two artists who are appropriately so represented are Alexander H. Wyant and Winslow Homer. It is interesting to note that the first and the last American pictures given by him rank among the masterpieces of their respective authors; the first being "Peace and Plenty" by George Inness, and the last "King Lear" by Edwin A. Abbey.

Pictures, however, were not Mr. Hearn's only gifts to the Museum. He provided funds aggregating the amount of \$225,000, the income of which is to be applied to the purchase of pictures by living artists of American citizenship, and he protected the disposition of these funds by provisions

which showed great wisdom and foresight. One of these funds was in memory of his only son, Arthur Hoppock Hearn.

In recognition of Mr. Hearn's generosity to the Museum, the Trustees recently requested him to sit for his portrait to an artist of his own choice, that his likeness might be hung in one of the galleries which bear his name; and they are gratified to know that the portrait was practically completed before his death.

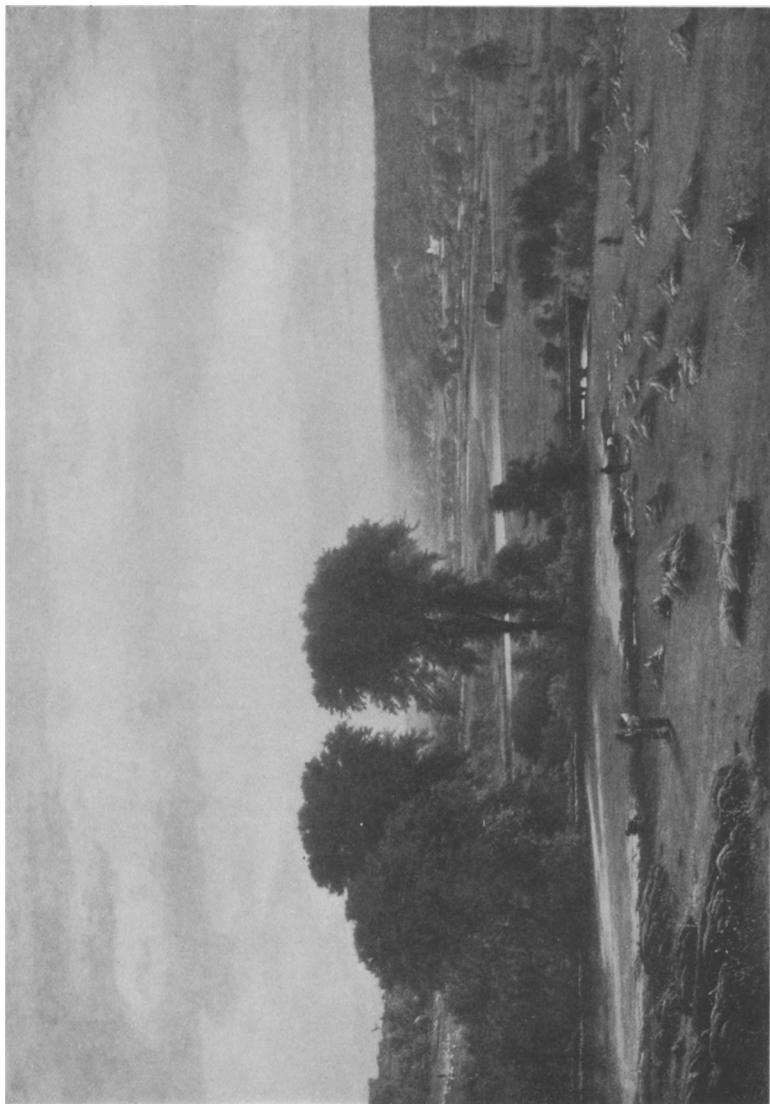
Mr. Hearn was a faithful and regular attendant at all meetings of the Board of Trustees. He rarely took part in discussion, but whenever he did he spoke to the point. He endeared himself to his fellow Trustees by his modest bearing, and they will always cherish his memory as they have seen him from month to month, seated near one end of the long table in their meeting room, giving close attention to everything that took place and smiling the quiet smile which was his peculiar attribute.

The Metropolitan Museum of Art is not the only one to profit by Mr. Hearn's generosity. The Brooklyn Museum of Arts and Sciences, Cooper Union, and other museums outside of New York, have benefited at his hands. He was an art collector in many branches of art for more than forty years, and while he was best known as a patron of American art, his taste and his acquisitions knew no narrow national boundary.

He was a great merchant and the son of a great merchant, as the firm name of James A. Hearn & Son records, and he leaves to his successors, as his father left to him, a great business built from small beginnings by honorable and honored conduct until it ranks with the greatest and most successful enterprises of his native city.



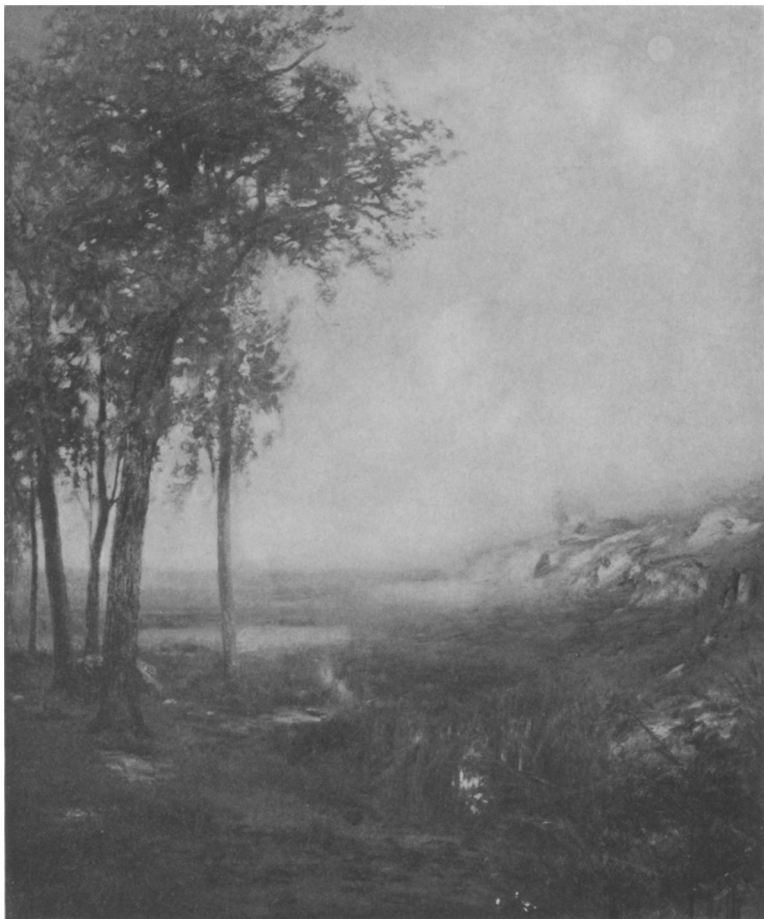
WINTER IN HOLLAND
BY ISAAC VAN OSTADE
FROM THE GEORGE A. HEARN COLLECTION
GIVEN IN 1893



PEACE AND PLENTY
BY GEORGE INNESS
FROM THE GEORGE A. HEARN COLLECTION
GIVEN IN 1894



LANDSCAPE
BY THOMAS GAINSBOROUGH
FROM THE GEORGE A. HEARN COLLECTION
GIVEN IN 1906



BROAD SILENT VALLEY
BY ALEXANDER H. WYANT
FROM THE GEORGE A. HEARN COLLECTION
GIVEN IN 1906



CHALE CHURCH
ISLE OF WIGHT
FROM THE GEORGE A. HEARN COLLECTION
GIVEN IN 1906



NORTHEASTER
BY WINSLOW HOMER
FROM THE GEORGE A. HEARN COLLECTION
GIVEN IN 1906



KING LEAR
BY EDWIN A. ABBEY
FROM THE GEORGE A. HEARN COLLECTION
GIVEN IN 1913